

Oct 8

Marxism + Culture notebook
1977-78

The basic problem of our time for radicals is figuring out how you can get people involved in political activity which in fact can then help change their consciousness. Which in turn will increase their political activity. The relation is reciprocal and action/consciousness must be seen as symbiotic. It is also a vicious circle. How does that motion start? From external conditions or from the consciousness of the organizers? or both? and in what way?

The old form/content thing. — Some people praise Hour of the Furnaces for its form without a clear concept of the politics presented. Time has shown the very serious political problems with the content of the film — esp Peronism. This should teach us that radical form should not seduce us into forgetting to analyze the politics of a specific film.

Similarly — the main problem with Costa-Gavras is not his form but his politics — State of Siege "Underground" uncritically supports the Tupamaros; this is politically questionable to say the least. Similarly, the difference between Jon Jost^{SD} and Robert Kramer^{SD} is most essentially political, not a matter of form. That Kramer uses a more accessible form alone is not decisive in judging his politics. And along the same lines, it is worth thinking of the situation of Frederick Wiseman — as at best liberal, but capable — within certain contexts —

★ Propositions on the current state of the art of film criticism

- ① You cannot adequately understand what one intellectual critic/artist/theorist/etc) is saying unless you understand what that person is arguing against. Intellectual history consists of a constant chain of reactions.
In some regards,
- ② People react most strongly to what they fear becoming themselves. Critics criticize negatively what they most fear they really might like. This is also true of their quarrels with other critics. —
- ③ Two of the most unexamined twisms in current film criticism:
 - a) If you have to "work" to "appreciate" a piece of art it is better than if you don't have to. (Puritan override — *superego justifies id*)
 - b) Irony is good. (What are the politics of irony?)
- ④ Screen embraces the reductionism of *Baudrillard* (all stars Oed) or *Bellow*, or *Mez* or anyone, but they resist any political reductionism to class. *Stalinism*

Thus, in the interview w/ VanDerKeulen the actual political positions of his film (one at least - on the Palestinian movement - seems controversial) are not given attention - rather formal questions are the main interest (does ed. collective of CT endorse the Palestinian cause? Which organizations? does this endorsement jeopardize their Canada Council money?)

pp 16-17 - /collapse of multiplicity into one ^{flat} statement
complexities eliminated. -

"that desire to completely obliterate all the mediators is a dangerous desire because it is ultimately a desire to objectify the audience"

CT does see the problem of balancing between rad form \equiv restricted aud. and conventional form \equiv "collapsing mediators"

it is claimed that the question of "interior" is not relevant - but if this is so, why do we find these magazines interviewing filmmakers who make the kind of films they like? - doesn't imply the films do not stand alone?

recuperation! - p. 78 in review, Burnett asserts need to show not just class contradiction but also class struggle

We might ask - which existing political films meet the criteria here? -
October?
Strike?
Man w/ a Movie Camera?
Lucia?
Other Francisco?
Screen afterimage -
Mullen/Wolfe
CT-UPK
CO-Rainer

Burnett has many good ideas - in essence he is opposed to traditional forms for good reasons - he sees how they reinforce passivity (thus opposed to CBS reports as well as radical attempts to duplicate that format)

But because he has a very limited idea of the viewer (he does use a communication model) \rightarrow an advance and of how people understand & change and the limited role of film in that process, he cannot get very far...

the nature of how representation by an image is itself deeply tainted is not very well detailed/examined/explained \rightarrow

To be logically consistent Burnett himself would have to write in a way that would interrupt his communication. We might take his typographical, or note sentences as doing this but erratic, to appear as mistakes rather than foregrounding.

Gettude & criticism - to what extent logical extension of impressionism? to what extent foregrounding? (see Hook on CS/UPK)

COMPARE
with later discussion of
films about workers, women

terrible to him. —

The film has to "structure itself so as to open up the possibility of an emerging critical viewer — one who can question what is being shown — ..."

note how Burnett seems to think that the viewer cannot be critical ~~except~~ through the intention of formal devices in the film —

① ignores the actual fact that viewers are real people with ideas — they may have criticisms / be critical of the content.

② assumes a basically passive spectator who will be manipulated by the film ~~presupposes~~ people mindlessly swallow anything and everything

~~ignores~~ (esp. in narrative film) the functions of and actual uses of fantasy

This is an essentially elitist position — Burnett does not reject ~~manipulating~~ the audience, he merely rejects openly doing so —

he wants viewers above all to emerge from the cinematic experience questioning the means of representation — the nature of images. (rather than questioning the oppression of their society? or seeing this visual oppression as the primary arena for filmmakers — other kinds of political questions — ones of "content" are evacuated.)

One way of looking at this is to see Burnett as wanting spectators to end up as confused and inactive — like during the anti-war mut when people would quarrel with your level of rhetoric — indecision, the ability of pl-b intellectuals to endlessly maintain a state of unresolved anxiety, to refuse to take action — they can't imagine that people can come to political understanding and political action except via the tortured route they have followed... angst, despair, etc. uncertainty, doubt, the need to "know everything" before making a decision and taking action, ends up denying the validity of political perception/analysis that is not identical with his own.

Burnett in many ways falls back on an essentially Barinian position (the world should allow audience to be critical)... (although he differs in wanting the audience to be forced into being critical. Confusion of voice of narrator/voice of god narrator... subj./obj., etc.)

Inventory:

no page no.
Ron Burnett (in "editorial" Ciné-Tracts 1:4 (Spring - Summer 78)
and in "A Dossier on Johan Van Der Keuken" - "A Discussion with JVDK"
by the editors of C-T, ~~and~~

- ① finds cinematic representation itself irreparably tainted, corrupt
② therefore only film which breaks this down can be sufficiently radical.

Note - this is an extreme position compared to Wollen's distinction of 3 kinds (q.v.) which rests on context/intent

in practice - at least in C-T it seems inconsistently held (eg earlier stuff of theirs on Tanner, Mabouzev)

essentially this position seems to repress the question of politics - that is discussion of film tends to go on without clearly specifying what political positions are presented, whether those positions are good, reasonable, relevant, etc. In other words, political films are discussed w/o discussing the politics (explicit and implicit) of the films - We might ask, quite simply, why? (Similarly, C-T does not discuss its own funding - in part (conchords) from the Canada Council - i.e. the bourgeois state.)

"...artifice is present, ... but the reproduced reality overcomes all contradiction and flattens the constructed into an enunciation that appears to have no subject behind it (unmotivated)."

Note - considerable style problems here -
Run ons, fragments, confusing reference -
(eg unmotivated - does that refer to the enunciation or the subject?)

But if we have a voice-over narrator clearly taking a stand, isn't there a "subject behind it" rather obviously?

Burnett sees a reaction - any response of explicit political discussion - as legitimizing "a dangerous form of behaviourism"
(the filmmakers)

unless, for Burnett, the film raises the question of its own nature as representation, it not satisfactory - indeed it seems →

John Ellis "Introduction" to Screen Reader 1

Modernism shifts attention away from ... onto the production of meaning within the text.

(this is descriptively correct — is it better?)

The text is seen as a process of establishing meaning, rather than embodying pre-given content. ~~Thus~~ There is ^{no} fixity to the text, no pre-determined meaning; ... "

Compare with Sisters piece (total relativism —)

Crocean nominalism

Correct revolutionary theory assumes final shape only in close connection with the practical activity of a truly mass and truly revolutionary movement.

— Lenin

Proceeding w/o an adequate understanding of dialectics, Rosalind Delmar cannot deal with more than one factor at a time. Thus she cannot accept/handle a concept such as Sartre's "mediation" or other attempt to deal with multiple factors. As a result she must lose specificity and ends up denying the specificity of oppression, indeed denying oppression (this is related to absolutism) (anal patterns)

itself... she cannot conceive of there being a difference between gay men & gay women, for example... all is collapsed into one category — the subject.

Nor can she deal with tangible facts — i.e. the actual reception of "images." — that this is an incomplete view, yes but she has to totally dismiss it.

On popularity/populism/etc — theatre populaire en France —
debate over it.

SHAMPOO — why did I like it?

[Are the many false endings in Lean's Ryan's Daughter
a fault?
or is Lean "foregrounding" the question of closure?
how do we decide?]

Clearly anyone with some smattering of
sophisticated current film theory could
(Sense of an Ending - lit.)
(Whyne Booth) → (if they wanted to...)
"read" the film in this
way.
It is not a necessary
reading but certainly a possible
one.

What is the relation of
active political discussion (as in a specific organizing
effort) to ideology? to changes in consciousness?

Where I'm at / June 21 '78

past 18 months /

now: job / security / new chances intellectually / growth, expansion
filmmaking.
new place / roommate, etc. — social pull...

Julia — readjust. / JC, pers. / etc.

4½ yrs of JC lower expectations or redouble effort?
7 overload, staff development
politics vs. production in command

not had time to write — "demand" some of that now
need to shift workload. 7 John's situation,
Julia's

abrasive relations: Stam, Julianne, Jerry, Anna Marie, Flitperman-Wolfe,
Heath & Co.

- a) remove self from situation
- b) change self.

(time for change — exercise, etc.)

(Political work on campus — Africa.)

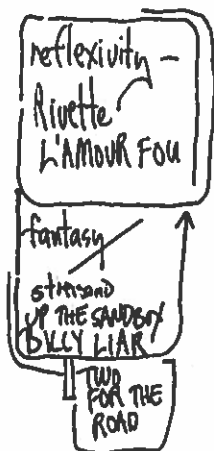
see the "force" argument of Michaelson on D-Vertov

(Cavell * on spectator)

MAST? f

formalists seek a formal solution to what is a problem much larger — one of (form and content)

understood as a functioning unit, inseparable...



Ponge vs. Brakhage

on relation of perception to mind/nature
historical/natural human universe/natural universe...

Laura Mulvey says that Riddles has been well received (understood) by 2 groups

- ① those familiar with avant-garde film
 - ② women without ① but who are very interested in the situation of a single mother.
- for this latter group, interest in the "content" overrides the problems with the form.

Our phenomenologists: Michaelson, Cavell, Andrews

Branigan — assumes "ideal subject" —
film scholar on stern beck
(rather than normal paced →)
a weak, narrow, understanding of
consciousness.

Compare
Johnston
& Nesci

... the main point ... is the suggestion [by Branigan]
that texts construct spectators, with all its
implications of subjugation, unilateral determination,
not to say terrorism.

p.45

Quote from Heath

Subjects are not constructed, then placed in support
of social formations — both happen at the same
time.

there are not pre-existing divisions in the real
that divide aesthetic & sociological study

Branigan confuses minds & ideology — Oshima's characters are
reconstituted as schizophrenics — i.e. wholes

signifying practices articulate subjectivity and social processes.
As such, the process of meaning production can no
longer be thought the effectivity of a system of
representation, but as a production of & by subjects
already in social practices;

by use of 2 different "structures of understanding"
the film is supposed to force reader to draw conclusions
regarding possibility of change

[Br. (and Willen?) ignore use of
paradox, irony, reflexivity
in ordinary ways.]

see Polan *

assumes "the reader" is a
locus of truth

the reader is "determined" by the text →
(backs into author intention)
↳ puts the text outside of ideology

by his system Branigan makes Oshima the reverse of Fellini
rather than totally different

fails to consider "subject of enunciation"

Guido // film w/in film
Fellini // film framing f w/in f.
by failing to take the larger (external) term - Fellini - into
account, Branigan fails.

"subject of an enunciation" of the film
as discourse

to consider this raises issues of relation
of texts to authors/readers
who are themselves embedded in history.

close reading - sticks to phenomenal aspects of text.
but this ignores how "semantic values" are
constructed, read, located.

the extra textual is "evacuated"

which is discourses in struggle.

B. Claims the film "constructs an inconsistent spectator"

↳ W^{no} can't really explain this because it would require
going outside the text

B - Character in Oshima exists "only in the interstices of social practice"

W - Does this mean w/in characters in the text?

or that "character" exists in "the practice of
meaning construction in ideologies" ?
ie in the critic

↑
Compare
Bentley.

W-B seems to mean ① X is author of testament film
② other - he is not

} Oshima is still
seen as standing
"outside" the text

still assumes Motoki is a character. *
(Oshima's film challenges this)

Notes on Subjectivity: On Reading Edward Branigan's 'Subjectivity Under Siege'
Paul Willeman Screen Spring 78 19:1 p 41-69

film as a "signifying practice" - as a practice of the production of meaning
vs. "film studies" - film as autonomous object of study
"a discipline"

↑
advice of screen criticism

see Brewster & Cowie p. 6

7 Willeman -

- 1) Branigan fails to break with formalism
- 2) formalism attempts to restore coherence and therefore the author
- 3) because it lacks a "theory of discourse"
(ie "the means whereby to place the text as a process of production of meaning in a historical conjuncture")

Branigan-Thompson-Bordwell important "mark to some extent" the shift within "an institutionalised academic discourse"

↓ away from "formal semiotics and mechanical structuralism" both of which tend to locate films as messages circulating between 'inscribed' or abstractly conceived addressers and addressees (the view of conventional information theory)

Screen suspicion of communications model from Wollen on →

fail to understand Eco?

critique. → Branigan confuses subject of enunciation and (subject as constructed through discourses) in ideology



Distancing article ...

find quotes

Shampoo

(Guy Barthes - Pleasure of the Text)

phone - Michelle →
Fred →
Jimmy & Shamy
Tom
→

One basic problem with the diary/autobiography/journal/
personal/circle of friends approach be it by Cassavetes
or Derek or Brakhage or Rainer →

it assumes that these people are worthy subjects for
art. but are they? - they are class-given. the field is restricted.
the advantage - deal w/pers. as significant

but → survival or seen as
standard of judgement. *

Adolphus Mekeas - Hallelujah The Hills

american New Wave, Julia & John effects focus on personalities

Can get at the personal, but as larger analysis
cannot get very far...

(Rainer → my article →

Purpose of study -

to understand, in order to change, the world *

Ideology - a major nexus of contemporary film work -

much psychoanalytic →
some semiotic (Eco, Barthes) →
much marxist →
also feminist, black, gay criticism *

Relation of art & society - a basic question in western aesthetics since Plato's Republic.

Kracauer Caligari to Hitler
Leites & Woolfstein Movies: A Psychological Study
Warshaw
Deming
Sontag (Images of Disaster - SF.)
Allaway - *
Sklar, Wood, *
Will Wright - etc. } *
Cavett

An american intellectual obsession - to "explain" our culture. -
to Europeans, much the same... postwar domination - New Wave.
to explain america is to explain

the means by which to understand cinema as an institution - in all its complexity - and ~~audience~~ specific films, in all their complexity.

How to go about it?

Ideology seems to be a key concept,
a means by which we can investigate the question

(review of course - main points) →

- A Theoretical/Philosophical
- B Social/Practical Rowlatt, Sennett, Coker, Porfman, Mattheis
- C Some specifics →
Cahiers
Kleinman * / Eckert *
- D Some problems - form/content/style

Film Theory

- a) introduction to topic
- b) overview
- c) resources - intro.
- d) argument
- e) advanced resources

countercultural perceptions

phenomenology
- Andrew
- Lowell
- Michael

- 1) Historical Overview
| the situation, early sixties
|
- 2) Marxism
- 3) Marxist aesthetics
- 4) Structuralism / Semiotics
- 5) Formalism
- 6) Psychoanalysis
- 7) Feminist
- 8) Gay / Black, etc / Counterculture
- 9) Sociological / P.C.
- 10) Althusser
- 11) Third World
- 12) Ideology
- 13) Avant Garde
- 14) Filmmakers.
- 15) Reception / Art Hist //
- 16) Case study: Godard
- 17) Case study: realism
- 18) Case study: the apparatus
- 19) Case study: feminist

Critique :

Henderson Toward a Non-Bourgeois Camera Style << Compare Dear Friends
long slow tracking shot - lateral

"composition-in-depth, the principal mode of bourgeois self-presentation in cinema"

*
↓

↑ ① if this is statistically true,
is it inherent?

② does non-bourgeois = w.c.?

③ what of intermediate classes...

sequence shot le Crime de M. Lange.

DEAR FRIENDS Hodgson
Peter Rose

WEEKEND Godard
Oshima

"Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given and transmitted from the past."

Revolutions are never made to order — marx L&A

Whatever shortcomings they may have, my work have the advantage that they are an artistic whole ...

III

linguistics ~~assumes~~, operates with
an ideal
of perfect

communication — with negligible "noise"

Yet this model cannot be adequately applied to film —
production and exchange patterns

a text achieves use value in its consumption
it is not the same use value for all consumers.

we do not approach films as singularly constituted.

relation of subject → object {
 a) purely reproductive portrayal
 b) conceptualism

Second Annual "Having a Wonderful Time" Post Card Review - "Chinese Boxing"
Tracks

GI 1K8

Thoughts and ideas take on an independent existence because the personal circumstances and relations of [some] individuals take on independent existence. — those who have more independence have it because of the division of labour — ie intellectuals have this independence due to their class position.

Thoughts and language do not in themselves form a realm of their own. They are manifestations of "actual life" — the phenomenal world
122 "All social life is essentially practical. All mysteries which lead theory to mysticism find their rational solution in human practice and in the comprehension of this practice.

133 An art object creates a public that has artistic taste and is able to enjoy beauty.
Production produces consumption — production produces not only an object for the subject, but also a subject for the object.

The separation of form and content — X—

avant-garde → believe there is a content free area, a world of pure forms

politicos → assumes the unmediated presentation of "truth" will be received totally without attention to form

↳ or seeks only the most conventionally "expedient" form without realizing the price of expediency is a long term strategy of lowest common denominator politics

↓ Michael Ogburn's Propaganda Notes on Brecht and Lukacs

Politically oriented people w/o media knowledge, experience

① tend to think that the (presentation)

(of the truth)

(will be received just as it is)
(transmitted).

② tend to use the most conventionally "expedient"
forms

Who qualifies as an artist?

training?
achievement?
intention?
effect?
qualification?
experience?

proper / ^{valuing} property *

individual / self
individuality = things
consumption self

Bourgeois only to extent
they are living as
bourgeois — identity would
be identical with
lifestyle

the artist's lifestyle
costume

not present stated consumer
in potential

Bozopp → sold

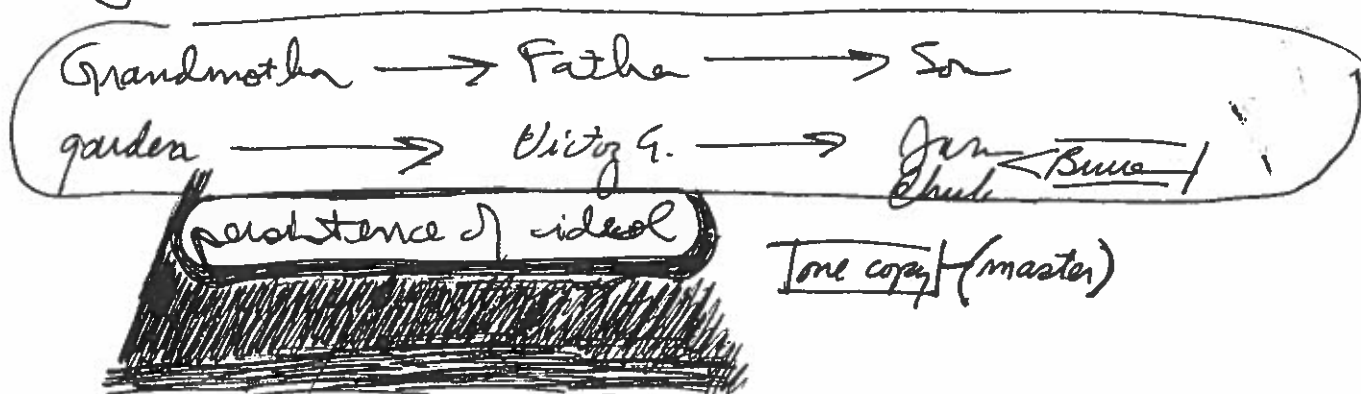
time ↑
strategies

(style)

rather than social mode (heath looks to (high art))

like/don't like
@ drive /
into conversation

(It's not the business cycle
people will see their need to develop humanly
But alienation makes that impossible.
if immiseration



Alice Doesn't Live Here Anymore

86 Women thought ♀ had babies when they happened

↳ a material oppressive force →
↳ people are engaged in self-activity

Only when contradiction appears (eg feudalism)

Now separation of reproduction / biological *

idea now (you don't have to have babies)

necessities are not questioned
as to their ideology *

There can seem to be a voice that is advanced
in terms of the times. The first to
state it is seen as forerunner ***
* *

Anachronistic
beliefs seem to
serve a deep function
(rational)

/ as opposed to intellectuals, most people put their time and
energy (away from production) into social relations - esp
interpersonal relations. /*****
the realm of reproduction.

German Ideology II / not a th. of ideal complete, but
examples of critique of intellectuals (p-6)

① Immediate practical need
how to relate immed needs to hist. development

① **A** Feminism has to be part of everyone's consciousness
↳ as new part of labor force
Braver man
why does feminism arise at this point? | Hist of ideas

② Conspiracy theory has to be combated
backlash → only w/a thorough
analysis can you
get through
(in left)

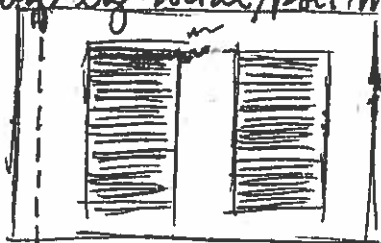
③ Prob of recognizing idealism
(really liked a movie) to criticize basic class nature
of appreciation

need for more specific
analysis (historical
and economic).

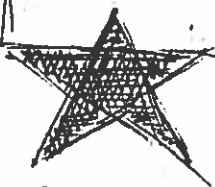
private property
↳ individualism *

Marx's critique of individualism

people are threatened in different
ways by social/pol. movements



one



taste, ind. pleasure, etc. *

threatens the only basis for
identity that people have

<what are forms of resistance?>

G1 "free development of individuals *
individualism & private property

"Liberation" is an historical
and not a mental act...

A. lecture -

GI p. 48

fundamental conditions of history

- ↓ (A) production of material life
(B) the satisfaction of material life leads to new needs
(C) family - hist. in nature

↓ (D) these relations appear as (a) natural
(b) social

then, consciousness - consciousness is a social product.

(64) - ruling class, ruling ideas

46, 47 * handout - Hess.

example - Seven Aged Sisters, p. 65 material basis

Bronis family background - // Miriamne
function of ideology in hiding.

Bronis acceptance of forms

(access to info - p. 5
misses the whole point - why store info)

(turn Howard to A-G)

"militant"
"theory" "propaganda"

simply different ideas.

Cineaste Postif

Stanley Kramer,
Greta Garbo etc.
same forms diff content

(porn) (Sec. Realism) → Kozin

How does change take place? Role of intellectual, of art...

Critique -

[ideology - can't break out
tends to let left off the hook
failure of left is part
↳ reformism failed - india, chile →
looses class character
↳ bourg. vs WC]

Common sense is not for status quo
but for reforms.

Porfma - Matelat

① indust./commercial

(CMA)

← Carter dinner

at different - yes

but effect (undeniable)

no effect - and not imp. (Trotter)

passive reflection - all H wood same / Godard = class origins etc
condemno / cannot distinguish

total effect - Adorno, Marcuse → people can't escape
indoctrination
↳ Althusser - totality of B.I. - "science" only altern.
sees no real change ex. quart-garde -
a-g becomes one direction

↓
more active relation → base & superstructure interrelated

BI produced by society but society contains contradictions -
ideol. itself contradictory
↳ can only be dealt with historically &
specifically. *

conceals labor/labor power — surplus value
mechanism of extract surplus value

(dichtman - comm. fetishism.)

fair days pay for
fair days labor

based on
phenomenal form

p. 116 → ideology a structured totality



Farmers — costs vs. market price

if you look at it functioning you can't understand it

ideology comes out of experience

critique → too wholistic ! how do workers ever get
non-ideological understanding

if B.L. so wholistic, how do we get beyond it? —

education
tradition
habit } ↓

rev. moment
example of others
diff sense of history



Mytham — too
nationalistic —
cognitive base —
ignores non-cog. basis
in feelings, emotions,
psych states,
anxieties - inhibit
/ thoughts

sexualizing, patriarchy
authority

Althusser — not class producing ideas &
compelling another
arises from society *

Th of ideal in Capital
wage labor →
commodity fetishism →

① Ideology is structured disc course
part of a system, wholistic
mutually interdependent *

Compares ideology to language

② relation of ideal — people
a cognitive relation

mystification arises from people's
dist perception of existence

{ different from deception
another — self deception

③ Say capitalist society —
deceives people systematically
real relations w phenomenal forms

we perceive them

* wage labor appears one way
but has diff. structure *

phenomenal form — free exchange — \$, labor

Reflection & Inversion



Mepham *

similar to Lichtman —
~~Capital~~-mature theory

problem of persistence of ideology — Lenin on trade unions
critical of G.I., though different

G.I. probably inadequate

⑦ a theory of perception
a copy theory

ideas are copies of
states of affairs
causal relation → world → ideas

novelty → ideology a reversal

objections — ① if all a copy, no theory of error
no comparison possible

real world not directly knowable

② crude conception of base / superstructure
existence produces ideology

mistaken — suggests production
doesn't involve consciousness.

Certain modes of conc.

some of it involved in
production

plus other types —
relig. philos.

③ unclear
relies on metaphors
images
phantoms echoes etc
camera obscura

① Why has w.c. failed to achieve power?

- ↳ a) need to understand ideology
- ↳ b) need to understand history

the protracted
rise of a class to readiness for power

② Ideological domination is more important
under advance capitalism

lichtman { direct force & violence are replaced by
the manufacture of consent

*

Rather — it seems that there are two
options

↳ liberal pluralism ← explain ideology of pluralism

↳ fascistic control

police state

↑
(the effect of bureaucratic
structures.

Althusser's ISA's — really an innovation only w/in PCF/old left
tradition

movements of the 60's went far beyond Althusser
in understanding & critique

the assumption of "value free" education

Dolphins -

another creature, almost
i.e. potentially as
intelligent - but
without opposable
thumb, etc. -

since Marxists reject "poul"
or divine ordering, they
must come to terms
w/ Dolphins - as virtual
equals. WHAT ARE THE
IMPLICATIONS?
are they property?

Cite Waltrawick - *

1000 gm brain chimp 375

human 1450 / dolphin - rel. size 1,700

example of Allen Ginsberg -
Story
consciousness that
you can take your
life in your hands,
be responsible for yourself
dare to struggle

→ science looks - an attitude to
nature
not simply transformation
but dominance -
making a product

compare US indian view
with common place

Note polarization

a pattern of thought that
tends to mutually
exclusive extremes

rather than seeing a
dialectical development -
a potential

what is dropped out is
transformation as a
conscious human
activity

i.e. humans ~~can~~
can choose to modify
their future.

ideology — a) in indoctrination
— what is taught in school

b) in social structure
— the way school is organized —
power relations

See "student as nigger"

Other higher ed material *

→ institutional
→ interactional

Competition, grading

Selected empiricism ← define.

empiricism as a mode of
thought / common sense

Example —

① ♀ routinely cauterized w/o anesthetic for
non malig. growths on vaginal wall.

② Male and Freudian/Heckman length of
vaginal orgasm ← (cite articles)

Martuo & Johnson

the dialectical nature of
common sense for
the proletariat —
limited, but more
accurate than
theoreticization

G. Stedman Jones — "Marxism of the Early Lukács" NLR 70

Class consciousness, according to Lukács, is not the empirically given consciousness of individuals nor of the class as a whole
it is what the class can become.

Changes in society change what is accepted as "natural" ideology —

Ideology has limits
due to deficiencies
unintended events
alternative systems of explanation

the spontaneous dominance of bourgeois ideology

Trade union consciousness cannot surpass bourgeois ideology

① assumption that bourgeois ideology has its basis in the fact that the bourgeoisie has a monopoly on the production and dissemination of ideas.

Social Division of labor between producers of ideas and consumers of ideas.

Marcuse's essay on "Repressive Tolerance"

indoctrination thesis.

Adorno
Honneth

the bourgeois class does not produce ideology — rather bourgeois society does.

any idea, to be accepted, must have some

way of ① rendering reality intelligible
② guiding practice

in a relatively successful way

Ollman, T

Marx's critique of bourgeois ideology

bourg. ideology —

backwards view of things (reversal of cause & effect)

"ideology does not so much falsify the details as misinterpret them so as to reverse what actually occurs..."

bourgeois ideology

① focuses too narrowly on directly observable facts
(empiricism)

② abstracting appearances from their
surrounding conditions and results —

takes out of history
ignores potential for change

"bourgeois ideology is composed of half
truths which result from an exclusive
emphasis on appearances"

Q. — are there good and bad examples of a style?

On what basis do we decide?

What is value?

(C-V
NO LIES)

(Style seems to operate largely in terms of
connotation — that is in terms of convention)

in a hist. sense style is useful for "placing"

in an indiv sense style is basis of "authorship"

TV doc style —

TV movie style (low budget — take Travel xitions
(acting — end w fixed expression
one gesture per speech)

yet → We're Alive talking heads
becomes →

examples — Mainstream cinema of 50's / H'wood

On style—

everyone can recognize it, but very hard to pin down—

A CONSTELLATION OF FORM (AND CONTENT) ELEMENTS
IN WHICH THE GENERAL CONFIGURATION

PROVIDES THE AUDIENCES' RECOGNITION—

STYLE (AS OPPOSED TO GENRE) IS PREDOMINANTLY (NOT EXCLUSIVELY)
DEFINED ALONG A FORMAL AXIS.

AND ONE ELEMENT MAY CHANGE/BE ABSENT.

eg Reggae 

is style "added"? → mechanical/

Art hist — style a basic quest. — works w/o names
w/o concept of style — only a hist. of isolated works
how is it that diff. artists working independently (or industrially)
can be seen to have a
common direction?

criteria

- ① collection of artistically significant elements in various works
- ② a diffusion of these elements

Conceptual problem — style is general — it is abstracted
from the individual artist or
works

but it is not a Platonic ideal, a norm, a model

it is a relational concept

style is the result of many choices, yet
not a conscious entity.

there are only variations, only specific cases

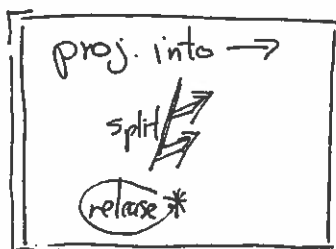
not a sum, not an abstraction,

Thus Sennett-Gobb →

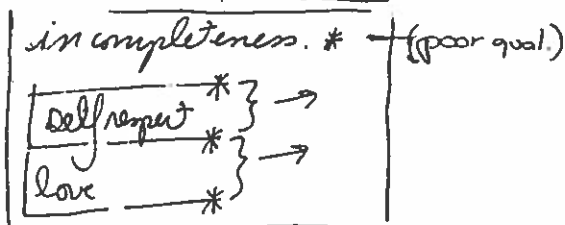
it is the basic structural position of those interviewed that makes their consciousness have to reconcile what is distorted to begin with
"false consciousness" has a definite function for the individual in trying to deal with the social world.

K.C.B.

stress ind. competition *



⊙ — /C-SC. ↓



(fighting — for men?)

Why should artists be simple adjuncts to the "political" movement.

256

Class — Marx — determined by relation to production

Sociologist — income
 "status"
 "role"
 Consciousness

② Class is an aggregate phenomenon

many variables
many factors
many mediations
on class

← class is "determinate"
in the last analysis, in aggregate
it may not be ^{primarily} determinate in any
one case.

race —
sex —
age —
ethnic etc.

In other words — class is not a clear and
decisive concept for analysis when we
look at any one individual.

The whole point of marxism is to get us
beyond seeing any one individual or
society as an assortment of individuals —
it is not a "tallying" of x individual attitudes.

On Class & Consciousness —

(Problems of defining class) → from class materials *

1943 no strike pledge in UAW —

Gilberman

behavior in action differs from verbal consciousness.

"Consciousness is a complex totality of behavior and beliefs, of practice and verbalization, which is not a simple totalling of varied, sometimes contradictory events or characteristics. It involves judgements concerning the relative weight of different factors which, in the normal course of events, are not empirically verifiable, except in the long run."

Aronowitz — assumes worker is a victim — unable to influence social reality.

Basic question to ask of anyone writing on art/society —
What do they see as the mechanism of change — ?

Sennet & Cobb — hold back from making a strong conclusion
at the same time
provide us with the materials to see that indeed

w.c. consciousness is filled with contradictions
| ref. — Laing. attempts to adapt to an unlivable situation, to live out the double bind.

Thus — the professional → "Freedom"
is able to make work meaningful
(to combine production & reproduction)

Fundamentally economic

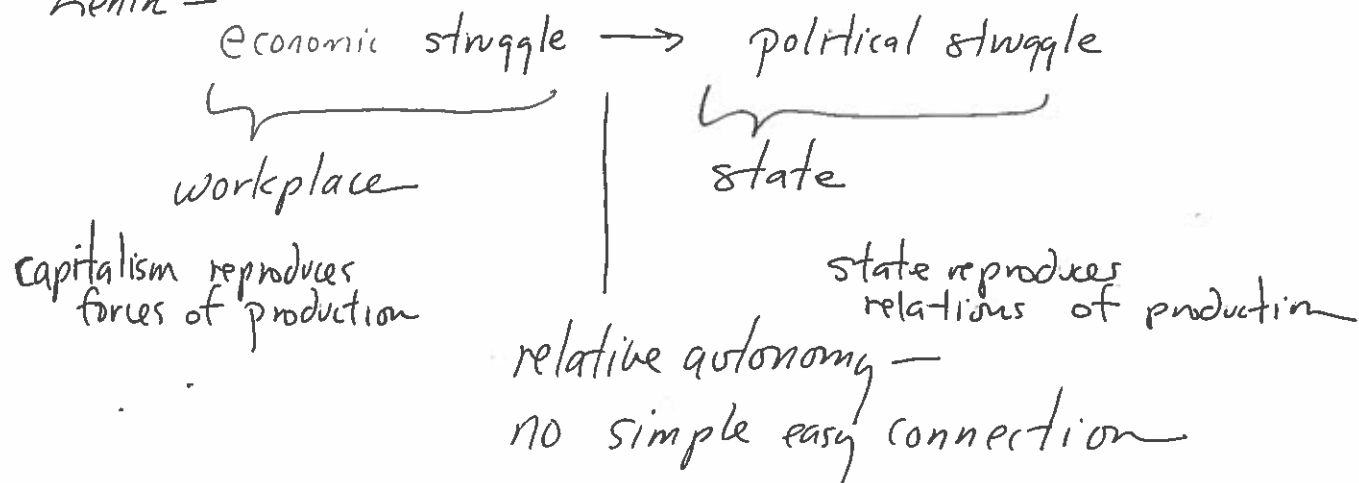
Autonomy / Determination

(Art is not ideology itself

Rather it performs operations on ideology / uses it

(Artists do not simply express ideology

Lenin —



"Screen" —

assumes that misrecognition is not in capitalism
but in the constitution of subjectivity

But — the kind of misrecognition that takes place
in capitalism doesn't have to do with
the subject.

⑧ as foundation changes, superstructure changes

⑨ material situation / economic situation exact
↳ ideological forms in which people become conscious.

To elaborate:

Ⓐ Marx not a simple economic determinist →
(some "marxists" are)

Consciousness is not a reflection

if people are simply a product of material conditions, how can they change them?

people change circumstances. —

Consciousness is a social product —

there is not a human nature per se
there is only people in history

Mao — On Practice —

Lenin — consciousness as a process of movement

by understanding that one is a social product
one can with one's class begin to
transform existing social relations.

The world — "nature" — is not in total
opposition to the human.

Humans transform nature →
each transformation changes humans
and leads to new changes →

An example of ideology — (American, esp.)

no real understanding of mediation by groups

who is "guilty" for My Lai, Watergate, etc.

tendency — "everyone" or single figure (Gallagher, Nixon)

the middle terms (esp class/race/sex)
are dropped out

Preface to A Contribution to the Critique of Political Economy
1859

① Production (activity of transforming nature for
the material needs of life)

is the prime necessity.

② to produce people enter into social relations

(not a question of will, system is there)

③ ^(social) relations of ^(necessary for) production — ensemble = economic
structure
(base/infrastructure)

⇒ ④ from this comes legal/political superstructure
forms of consciousness (legal forms/artistic/etc)
correspond to these relations

⑤ Mode of production conditions social/political/intellect.
↑
not irrefutably determines / ^{but} shapes

⑥ social being determines (in a general way)
↑ consciousness
(and this was created by humans to start with) not metaphysical (no choice) but
historical — conditioning, limiting of alternatives

⑦ conflict of productive forces (capitalism generates more)
with relations of production

[note: development]

feudal → ^{economics} split yet soc. structure lags.

Ideology is based on reality —
one aspect relates to reality
but it also misrepresents that reality —
often by omission / partial truths

bourgeois ideology is an expression of
~~bourgeois~~ people's real situation
it is also a product of the (often conscious)
effort to manipulate people's understanding.

→ bourgeois ideology is ^{relatively} systematic
but contains contradictions —

ideology is not so much false (in the sense of
being a deliberate lie) but is limited
severely by conditions of which the
"subject" is unaware

In its functioning ideology serves specific
interests —

class interests w/ bourgeois ideology
patriarchal interests w/ patriarchal ideology.

Ⓐ Key Aside —

Marxism is a philosophy of internal relations.
the conditions of any process are part of
what it is —

there are not independent and static factors
but dynamic and related ones. —

Marxism assumes movement / process, — and
interconnectedness

Marxism tries to study things in change, not in fixity

Best short description of this —

Mao, On Contradiction

detailed philosophical —

Ⓐ Hefebvre Dialectical Materialism

Ⓑ Ollmann — Alienation
(part one)

Ⓒ Sartre — Critique of Dialectical
Reason —

Ideology →
toward a definition

will define class next time —
here: bourg. - class owns means of production
ruling class — same in our era

Ideology is not simply a philosophy, or set of specific doctrines
though it may be represented systematically by
a philosophy, religion, or secular doctrine

Ideology is a system of representation (a form & a content)
evolved by a specific social group

here — most often a class (in Marx's sense)
defined by relation to production
not by economic status, annual income
(though there is a correlation)

Ideology is a social product based on historical reality
based on the material processes of life

Ideology does not present the true relation
of people to their conditions of
existence, but rather a (false/
* imaginary / distorted / inverted) one

these terms — the metaphor used — is
debated — each has different meanings.

Ideology operates on both a conscious and unconscious level

conscious manifestation —

most direct → advertising, direct political propaganda
though these also have an unconscious
dimension

it appeals to our
rationality →
to our
emotions →

unconscious — in what is "taken for granted"
what "goes without saying"
what is "left out of consideration" / also what is
structured in
the unconscious.

of previous socialization →

eg. — "back to nature" —
(w/o appliances) restdo nuc. fam.
in most severe (pioneer) form SHANE

General Point —

consciousness is not simply a "set of ideas"
that can be changed — like clothing

① our own past

② conscious
and unconscious

③ we have to change total situations

7 eg ♀'s mot. — "sexual freedom"
without deep structural
changes in ♀'s position
is simply + similar
exploitation dressed up in
a different way

Simple
voluntary changes
of will not the same
as necessary or
structural changes

reason for choosing Boggs — ① contemporary
② Gramsci — "hegemony"

④ Potlatch —

People understand the same film different
ways

① you can critique his method (verbal,
sociolog. sampling)
but his conclusion is upheld
by daily experience
and theoretically (Eco)

other objections Jeremy?

General Point —

Films (and other ideological forms) — ie art —
① can only be understood in a context
② → variables in response →

Survey of the readings —

① Blackburn on B.I. —

(a survey of formal representations as
~~not~~ brought together in academic fields *

a good critique — very similar work in US —
eg. Politics of Literature Lauder/Kampf
Re-inventing Anthropology Dell Hymes
etc.)

creation of radical alternatives
still present (Radical Teacher - english)
Social Text -
Praxis -
Minnesota Review -
Socialist Revolution
NGC
Radical America

Jump Cut
Cineaste
Women & Film

W.S.
Heresies
Signs

one of the legacies of 60's radical ferment —
a certain residual influence in intellectual
sphere — people and positions (change.)

② Lefebvre →

a very solid "middle of the road" description of
Marx's views throughout his career on
ideology *

a reference point, a check,
refer to it often.

③ Boggs — one of Gramsci's best commentators
here — a very fine argument from Gramsci to
the present.

p. 39 on communes —

from experience * instant "smash morgan"

(A) ECONOMIC * necessity

(B) PRACTICAL PROJECT

ongoing *
* necessity

known effort to build system
turning tables is not a
really new solution
the complexity of reality,
of ideology — and

Ideology - Th. Mar 30 lecture -

① Admin -
name list, Pam Krough, avail of readings.
how many "Donald Duck"?
stuff at Great Expectations #

② (A) You deserve a break today
↳ reality - under capitalism people "deserve" breaks
↳ hides - appeal to individualism
hides cause - labor situation

(B) We do it all for you
↳ reality - under capitalism service sector expands,
becomes commodified
↳ hides - why they do it - \$

(C) Have it your way
↳ reality - most of the time you can't —
choice, freedom is limited
↳ hides - "choice" consists of cosmetic changes
in consumption —
all those toothpastes. (5/a)

General Point —

Ideology has 2 aspects —

one aspect relates to reality
another aspect distorts / changes / alters / misrepresents
that reality (often by omission)

ideology is not total falsity, or it wouldn't "work"

↳ Engels on Calvin — (60)

Bourgeois ideology —
↳ "misrecognition"

form / content

form → manner in which a film is made
content → what it is about
(subject, substance)

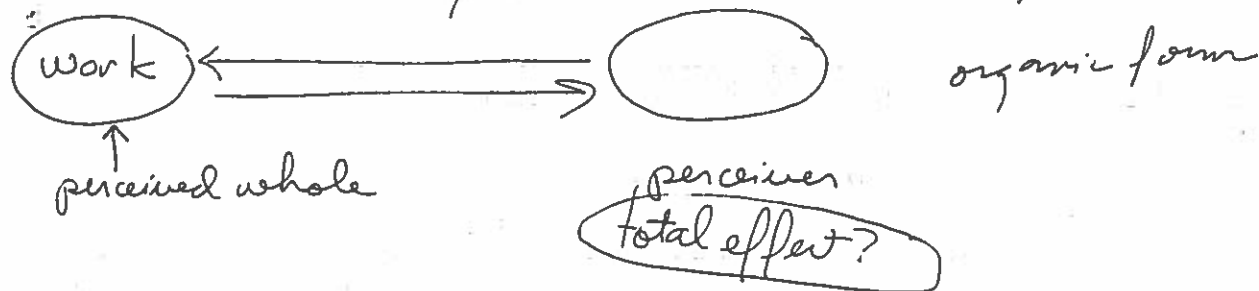
Ⓐ form - specific technique? (Serene Velocity) 4/4/4/
style? →

formalists -
① value depends on ^{quality of} form

② film is self-contained (whole) - see organic unity

Ⓑ form as structure - (detachable?) ^{mechanical} abstract form

Ⓒ form as what welds together all the constituent parts



question - Psycho Palindrome

Alibi

Versions of Rich C.

originality
complexity

Theory/Practice — #1 Mar 28

introduction to course —
exercises

assignment: THE FURY

ARIJON

lecture — Organic Unity

① a reference point, a functioning concept

② unity of form and content

③ organic metaphor (development and final form are self determined)

multiplicity & unity, particular & universal

example — Shakespeare — irregular, supple, free

form as result of imagination

form as "rules"

Neoclassicism — forced regularity
(historians — rules: DO IT YOURSELF (Kodak/other handbooks) ARIJON X)

mechanical / structural

What is chief concern in making film? —

a completed whole that stands alone?

or collection of parts.

{ the parts have a meaning in unity they don't have when separate

"Aesthetic effect" — is it separable?

Beauty? a separate category?

organic position → vs. form/content distinction
vs. "ornamental" additions
vs. mechanical or external unity
vs. criticism of parts as discrete

e?
ention?

ideology —

Preface to the Critique.

① relatively systematic

(contains contradictions — most systematic when
congealed into formal expression — philosophy,
religion, "life style" etc)

② mediated.

what is a rule?
what is a convention?

Ideology course

Tu Mar 28

introduction to course →

Syllabus *

explain

marxist
non-marxist // sociology

film: Little Red Hen
(or) Little Engine that Could

discussion →

ideology as overt message

film WORK (Warshberg) *

ideology →

marxist definition of ideology *

ideology as structural component

compare with Blue Collar, Terkel, Working

Handout

Hollis Frampton
Nolte - tangerine flake
streamlined baby

trad. of social base US film writing — Warshaw, etc.

Feb 3

Why are so many of the people into semiology / lacanian → psychoanalysis
so very neurotic in pers. behavior - use jargon as a defense
mechanism, standing against involvement, sexual activity, human
personal / interaction in the deepest way - sexuality, friendship, etc
They want therapy, but are afraid of change - the danger it
represents. Therefore they internalize it - convoluted style /
ulcerous worrying. etc.

Dec 20

TV talk shows - media version of "good" conversation -
impossibly better conversation than most people have:
wit, reparté, celebrity.
Function of "celebrities" in mass media.

Dec 24

If radical form had progressive results in terms of
consciousness, we would expect those people most
involved in it to be more politically progressive.
The sexism of male artists shows that it just
doesn't follow.

Jan 1

Top Hat (tv)

Bertolucci 1900

Jan 3 Cover Girl (Vidor)

Hodgdon Truthfully Speaking

discussion of punk rock w/in Chi JC group
of discussions of Frank Zappa

Ilya Ehrenberg The Life of the Automobile #4.95

Sontag book →

Brack - "Five Difficulties in Writing the Truth"

...The state doesn't have the power to maintain surveillance over
everyone and everything. The champions of truth can
choose combat positions which are relatively quite visible.
What matters above all is that they teach the right way
of thinking, questioning things and events in
order to sift out that aspect which changes
and which people can change. To highlight
the transitory aspect of things is a good way
to encourage the oppressed. The idea that one
thing depends on many others and those things
constantly change is a dangerous idea, and it
can be presented in many ways without setting yourself
up to be picked off by the police. pp 27-8 Sur le réalisme

Vertov

lg Judith Mayne "Kino-Truth and Kino-Praxis: Vertov's MAN WITH A MOVIE CAMERA" Cine-Tracts 12 Summer 77 81-91

Alan Williams' - analysis of opening of Man With A Movie Camera
unpublished wide angle

Judith Mayne "Eisenstein, Vertov, and the Montage Principle"
Minnesota Review NS 5 (Fall 75) 116-124

2 retail

Annette Michelson "The Man With A Movie Camera: From Magician to Epistemologist" Art Forum 10:17 Mar 72 60-72

Seth Feldman "Cinema Weekly and Cinema Truth: Dziga Vertov and the Leninist Proportion" Sight and Sound 43:1 Winter 73-74

Harvey Denkin "Linguistic Models in Early Soviet Cinema"
Cinema Journal 17:1 Fall 77

Stephen Crofts and Olivia Rose: An Essay Towards
Man with a Movie Camera

guidelines such as "Don't sell the steak, sell the sizzle!" (ie. the allure or romance of the event of eating a steak is more important in making a sale than the quality of the product.). This is of course, the basis of most propaganda, especially ~~and~~ advertising. You don't appeal to reason but to the emotions, etc. not for thing but what it connotes

It's worth remembering how important selling is in an advanced capitalist economy. In _____ % of the labor force was involved in wholesale and retail marketing

Dec. 5

Ideology - compare

We Do It All For You
You Deserve a Break Today
Have it Your Way

Dec. 7

Narrative

Benning

11x14

Rainer

Film About

Godard

Quatre Deux

Wollen/Mulvey

Riddles

Duras -

Dec. 15

"A most edifying experience - a work of art"

Rabbi's comment after Bernie Farber's Bar Mitzvah movie, The Apprenticeship of Paddy Knavitz

Cars are often used to convey such information —

extra-cinematic codes which themselves became "naturalized" and which serve, in films, to perpetuate codes —

Remember Gable w/o T-shirt in _____ (code of rugged masculinity) had effect of decreasing undershirt sales.

Use of this in stylization —

Sirk — All that Heaven Allows — ^{Ron Kirby's} (Rock Hudson) wood panelled station wagon — with name of nursery on side — a work vehicle. — actually described in dialogue. (Jane Wyman) drives light blue Lincoln.

the melodrama
pause —
we ask — we know —
she is ashamed —
too conventional

→ Should we take my car?
Does it really make a difference?
It shouldn't [but it does, as we see in the next sequence]

Written on the Wind —

Robert Stack — yellow foreign sports car — very fancy
Dorothy Malone → red sports car
Rock Hudson → black Plymouth, company car

← Ross Meyer — Vixen, all significant characters coded with appropriate vehicles

Sirk & Meyer, the great stylists of hyperbole.

All of these ideas about the coding of cars with purchasers' personality were of course well known by people within the auto industry. And in the fifties part of the general intellectual/liberal discussion of autos and advertising included a general discussion of how cars were made and sold to fit personality and fantasy. see Vannoy / stussakers.

That this is a terribly well known ideological manipulation can be seen in the low grade Paulovian model of self-improvement writer Elmer Wheeler who wrote a highly successful series of books for sales people (titles _____) with guidelines

Photo - Warren Beatty on motorcycle

In Shampoo transportation transition sequences serve to develop plot and character. This tends today to be the exception rather than the rule, particularly in made-for-TV movies and dramatic series (except for chase sequences). In the latter transportation transitions generally serve as filler, padding out the narration. Economically, it's easy to see why: they often serve as outdoor establishing sequences (we are in L.A., N.Y.C., on the Riviera, etc.). They can be inexpensively done — in extreme long shot (often a landscape or cityscape) (often with a zoom) so the high priced actors/actresses don't have to be paid because they don't appear or others, dressed similarly, can substitute. Or it can be done or intercut with interior of a vehicle sequence, which, being a standard studio set up, is fairly easy and inexpensive.

The vehicles re-inforce the characters — vehicle codes
George — motorcycle

Lester — Rolls Royce (grey?)

Good Morning
and Goodbye

Johnny — Porche (red)

Jill — (Mustang) implied.

you light up my life

Jackie — Mercedes Sedan eur. touring car.

Felicia — Black Cadillac (large)

① John Hess "Seven Theses: Some Notes on Developing a Marxist Film Criticism"

- "1) Hollywood films are commodities produced by capitalist corporations for the purpose of making a profit."

This is true, but it hardly exhausts the subject. Films are not merely this. Their exchange value is not identical with their use value.

"So although the filmmaker may produce movies, and throw them onto the market, like oven-ready chickens, with everything present ~~for the~~ for the act of consumption of the sign-value of the movie to take place, in the last analysis it remains the spectator who determines the role of the product as sign."

-Gregory Nowell-Smith Moving on from Metz p40 JC 12/13

- "2) Hollywood films, therefore, must and do convey to and reinforce in audiences an ideology which is ultimately in the interests of the ruling class and capitalism."

It doesn't follow — do all commodities convey this ideology? or only films? Why must they do so?

It would seem that the penultimate capitalist argument is pertinent: When the next-to-the-last capitalist is hung, the last capitalist will sell the rope. Or in other words, capitalists will try to make money from anything, even things which are not in their long term interests — and in some cases not in their short-term interests either.

Is it really the case that because H'wood films are commodities that they are conveyors of and reinforcers of bourgeois ideology?

Certainly, it is true, it is statistically observable, that H'wood films convey bourgeois ideology.

But is the reason for that that they are commodities? A relation is assumed here. Two simultaneous actions are reduced to cause and effect. On what basis can we conclude the commodity/ideology relation? From a conspiracy theory → a small group consciously manipulates film to convey the "correct" ideology.

On the apparatus

You have to stir the mobile dial, then wait, after having set in action the imperious bellworks that pierces your patient, the famous click-click that delivers to you his cry, transformed at once into cordial and ceremonious courtesies.... But here the miracle ceases and a banal comedy commences.

Ponge, from "The Telephone" 1939
Things tr. C. D. Corman
Grossman — 1971

Robt Breer "Fuji" —

compare to Ponge, "Still Life & Chardin"

Robt Duncan "The Opening of the Field"

On technique

Technique: style, form, technical accomplishment

The more one knows about a cultural object (eg tennis, movies, macrame, cat breeding) the more one notices and admires accomplishment. Thus in a film, formalism is not a dead end, but a limited passage. It calls for a very small, very specialized audience. It has no greater interest than the work per se except for the specialist. Audiences become subspecialists - eg Reisman on jazz.

WRITTEN ON THE WIND

repeated use of double entendre; structure of dialogue itself is ironic. Thus extensive "tough talk"

Bacall - from business to suffering woman, mother figure.

"We're going to have a baby" - what is (conventionally) a moment of great cultural rejoining (estab. of family, parenthood; new social, political, economic, consumer unit).

Becomes a moment of terror. (the return of the repressed) - that pregnancy may not be good, may not bring them together.

(a new moment, a new

function of paternity in bourgeois line of succession.

estrangement - Sholovsky

Screen R. Formalists

Bed & Sofa

Bulgakov -

Brecht - comedy - question of entertainment

Clickés of the new film criticism

Brechtian
distanciation
the position of the subject (or spectator)
fetishize
ideology
place the subject in ideology
feminine
femininity
transgression
the Glance
desire
return of the repressed
structuring absences
the lack

signifying practice

contours
trajectory
deflect
inflect inflection
"one would think"
articulation
aspiration
privileged
to foreground

complexity
density

inscribe
inscription

Documentary Expression & 20's America ...

Richard H. Pells Radical Visions and American Dreams: Culture and Social Thought in the Depression Years

NY: Harper & Row, 1973

Kurt Kranz Early Form Sequences, 1927-1932. Texts by Hans Richter, Werner Haffmann, and Werner Hofmann. MIT 76

Matejka, Ladislav and Irwin Titunik. Semiotics of Art: Prague School Contributions MIT 76

The Fleischer Story by Leslie Cabarga. Nostalgia Press

McDonald's as ideological space

Ideological message of driving books

Consciousness —

- 1) Alviner, chapter
 - 2) Lukacs, History & Class Consciousness
 - 3) Lenin, Philosophical Notebooks
 - 4) Wm. Reich — (Bertell Ollman introduction)
 - 5) Aronowitz
 - a) Boggs
 - b) Glaberman
 - 6) Marcuse
- Hidden Injuries of Class
EP. Thompson

m/f 69 Randolph London wa 10w

On technology — Brauerman
Kapitalstate
J. D. Bernell, Hist of Ei
NLR — disc of 20's soviet art

Dec 2.

Julia argues that o's masochistic fantasies — stem from the need of o to use fantasy to achieve orgasm in heterosexual relations. Yet this need for/use of fantasy has a reverse component — "guilt" from superego/patriarchal ideal/religion

Piaget's work indicates that in terms of the problem of getting into the "flow" of a project, girls tend to assume the metafunction of being the mediator in a game.

This is a social function related to role models. Women are socialized to watch out, to be alert to have sensitivity to detail, noticing, remembering to be responsible for the psychic life of a group = family or other social situation — office situation

The combination of an operating superego and the mediating function as a part of consciousness — act to inhibit "flow". Fantasy is good in as much as it helps women step out of the action of these two things — thus the feeling/fantasy of being unable to help it, of not being responsible (ie Carolyn syndrome) ... being "out of control."

These inhibiting structures have the function of psychically building up men. (male structures then are the verso.)

The use of such fantasy, however, also structures behavior. It may be that a restructuring of behavior would result in a restructuring of fantasy life. (e.g. lesbians report they don't need masochistic fantasies.)

Julia: To be worried about emotional life is itself an historic mode of thought. It will pass away with capitalism.

In the U.S. work energy is often assumed to be in a relatively direct relationship with sex energy. Each sublimates the other.

The interaction of the matrix of audience variables with the film's pluricoidity

Nov. 26

"A Note on History/Discourse" Geoffrey Nowell-Smith Edinburgh '76 Magazine

Psychoanalysis of characters & authors is wrong.

Psychoanalysis of text & ~~textual~~ intersubjective textual relation" new.

Semiotics based on str. linguistics studied systems in themselves — what is new → notion of subject as important.

Semiotics and psychoanalysis now both are concerned with relation of film (text) and audience (subject)

"In his assault on the notion of a transcendent ego... Lacan showed that the subject is constructed in and through language, though in a relation of alterity to it." p26

"For one of the properties of language then becomes the relations that the subject can have to it and within it." p26

The basic thing wrong with this line of reasoning — assumes that Lacan is correct that subject is constructed in and through language, whereas that is not so. Language is neither the prime or final determination of consciousness — other forms of social practice intervene. (eg social structures — structure of sex & race discrimination).

Considerable empirical work which contradicts Lacan —

eg. Selma Fraiberg, Insights from the Blind: Comparative Studies of Blind and Sighted Infants (NY: Basic 1977)

Nancy Henley & Barrie Thorne She Said/He Said: An annotated bibliography of sex differences in language, speech, and nonverbal communication. Pittsburgh: KNOW, inc. 1975

On the project of philosophic speculation on language — Ponge's project, etc.

Mallarmé and the poet's task

Lacan attempts to place determinism even further back — it doesn't challenge determinism

ideology — ① Letter to Jane / Barthes - "myth today", Hall

② analysis of Spielberg image

③ analysis of Siskel & Ebert's pieces CE3K

Brecht:

"I've noticed," said Mr. K, "that a lot of people are put off by our teaching, because we know the answer to everything. Couldn't we, in the interests of Propaganda, draw up a list of questions which appear to us quite unresolved?"

ideology — test case

examine Casablanca

① contemporary critical reception

② hist of its reception

③ what in the film accounts for this popularity?

check A. Slide at Academy.
AFI, MOMA, NYPL

ideology — test case

interview audience following recent popular film

read Pollak

On the matter of literary forms, it is reality that one must question, not aesthetics, not even that of realism. There are many ways of silencing the truth and many ways of saying it. We deduce our aesthetic, like our morality, from the needs of our struggle.

Brecht

slides of chinese art - two dimen. screens - for film apparatus

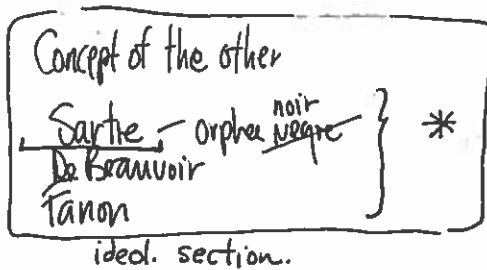
ideology — how the struct of institutional state services under capitalism (welfare, health, education, etc) MCH, etc RT
setup a situation 'perpet. ideology'
(Weber, trained incapacity)

metaphor & metonymy

- a) Lévi-Strauss: the core of myth is thinking by analogy -
Metaphor & metonymy la pensée sauvage
- b) Jakobsen: metaphor & metonymy
- c) Lacan (Coward & Ellis)
- d) Metz

from derived principles: basic concepts, apply to Lady Be Good

derive from that, ideology *



Jamison * *

↑
Chatelet
Sartre

Step one: analysis by segments/
Codes
Compare Vorapitch vs Eisenstein
Use of montage technique —
but for what end?

ideology →

Kleinhaus on 2 W.C. Heroes -
apply to Kansas City Bomber *]

Mattleart on Donald Duck

Melville's The Confidence Man

DeLaney's Triton

Versions of Casablanca

Ideology —

If we consider it as "what is taken for granted".

The idea that ideology is read directly at the level of the image:

sometimes ideology is overt: propaganda
mostly it is covert "naturalized"

Claire Johnston sees the limits of a "better image" approach by leftists to the media

① it simply works on the level of the surface

② it is a reformist strategy — does not question the system

③ the social system

④ the system of representation (ideology)

Johnston fails by taking an "exclusively" formal solution

← radical form *
radical content

This is similar to Cahiers

it is an ultra left, purist, position
the right, opportunist line — to use traditional forms to gain the largest audience (trad. CP-USA — Capra, etc) cf. Weinstein.

Weinstein's critique — right as a neg. critique, but falls into deep problem — assumes it is "revolutionary" today to openly expose socialist politics —
(cf. S.Rev. retreat, politics (S.D.) of I.T.T., cult. politics of I.T.T., of NAM)
(happy news, happy, upbeat, clean cut, Pollyanna revolution.)

celebrate H.Wood
ignore sexism etc.

reaching a large audience with a diluted msg.
what does that amount to?

m

from

(
L
:

ideo
Kle

Mel
Delc
Versi

of being turned to radical ends — You can do more with the bootcamp film to talk about what's wrong rather than what's right with that situation. While Welfare never rises to the level of a socio-economic-political analysis, it provides the surface data. This is not all, but it is a start.

Nov. 3.

Zinneman's Julia — the classic realist text is often described as providing a single reading. Actually, it provides by its very vagueness and generality a polyvalent ~~text~~ text open to any number of readings —

eg. the underground — Julia tells Lillian that the money she brought in will save many Jews? Lillian asks. About half, ...political people.

Clearly the "original" intent may have been — the money will save leftists, about $\frac{1}{2}$ of whom are Jews.

but the film's presentation can easily be read as $\frac{1}{2}$ Jews $\frac{1}{2}$ political people.

Similarly, the political basis on which Julia's unit operates (many people — communists and Catholics — the messenger says) is never clear.

Politics is abstracted — the Nazi youth attack a medical school — (anti-intellectual) — but why? what is the specificity of their action?

Thus — was their relation lesbian? —

- ① Yes,
- ② Yes but only as adolescent thing,
- ③ Only platonic,
- ④ Both are basically hetero
- ⑤ Only symbolically —

You can choose to read it any way you want. —

similarly, ~~John~~ Lillian's occupation as a writer is not examined,
explained — ~~sex~~
or relation to Hammett — father? father figure? mentor?
sexual figure? what?

Nov. 6

(Ask yourself — what is the explicit/implicit concept of human beings in this film?)

Nov. 9

Naturalism has a revolutionary aspect, for it shows social conditions which the bourgeois theatre takes great pains to conceal. Also a call to fight is sounded, which proves that the fighters exist. But only in a second phase does proletarian theatre begin, politically and artistically, to qualify itself for its social function. The first phase shows that the class struggle does exist. The second shows how it ought to be conducted.

— Brecht (1935?) 11.12.1
quoted by Lee Baxandall "Brecht in America, 1935" TDR 12/6 (7. 37) fall 67
p. 84

Those people so interested in building a Brechtian film culture have not asked themselves why a Brechtian theatre culture has not been established in the U.S. The answer to that might tell us about the possibilities of a radical film movement.

Nov. 13

Brechtianism is modernism in the service of the revolution

We must be ready, too, to abandon a path that we have followed for a time, if it seems to be leading to no good end. Only believers, who demand that science shall be a substitute for the catechism they have given up, will blame an investigator for developing or even abandoning transforming his (sic) views. —
Freud, Beyond the Pleasure Principle

Oct. 5

Politics of Camp

Sontag on camp
" on ~~the~~ Flaming Creatures } Against Interp.
Rabuscio on Camp →
Dyer on camp → body politic Queen Christina / Anne of
Ninotchka / Silk Stockings as gay subtext Indies
see R. Wood article

Kuchar →
Ideology - course

Film Th 2 Anne of Indies / Johnston article

Theory & Practice

- ① Sontag essay & Flaming Creatures
The importance of technique - Tom Brener
- ② Tape of discussion of basic article on tape
(supposed unique qualities)
Tape of discussion of Judy H.
- ③ What is a structural film?
- ④ social resp of filmmaker Lippard "Pink Glass Swan"
- ⑤ Wollen on avant gardes - countercinema
6 Social Position of A-G - Kleinhaus, "Reading & Thinking"

Sept 17 '77 Chicago

Clear writing is the ultimate subversion.

Things I wish Lenin had said, one of a series

Some left film criticism goes to great lengths to avoid ever asking of a film "does it have good politics?"... While this is one of the first questions any leftist involved in practice would ask. Yet for some critics, for example Camera Obscura discussing Yvonne Rainer, this is the repressed aspect. Rainer herself is very clear — she does not see her work as very political — either ~~not~~ "left" or "feminist." CO tries to convince her she is, because of her avant-garde form, largely. If you are sympathetic to Rainer, the discussion is rather drôle. This repression of the question is even more interesting in light of their need to refer to my article in W&F, but not to me, and Julia's presentation on Janie's Janie at the Milwaukee conference without mentioning her. A very curious repression. The Screen review of CO continues the repression.

Radical form without radical content is recuperated into bourgeois ideology on the level of existential despair.

Politics of visual style —
von Sternberg, Antonioni, Ophüls, Rivette
— see Babuscio's disc. of camp in Fassbinder/Sternberg in "Gays & Film"

Pirenne, Optics, Painting and Photography (Cambridge U. Press)

trades / manufacturing) blue
collar

white collar

any thing that can be put in a container ship
will be manufactured anywhere cheapest to make
it

intellect products delivered (over a wire)
digital

(on net
vs remote)